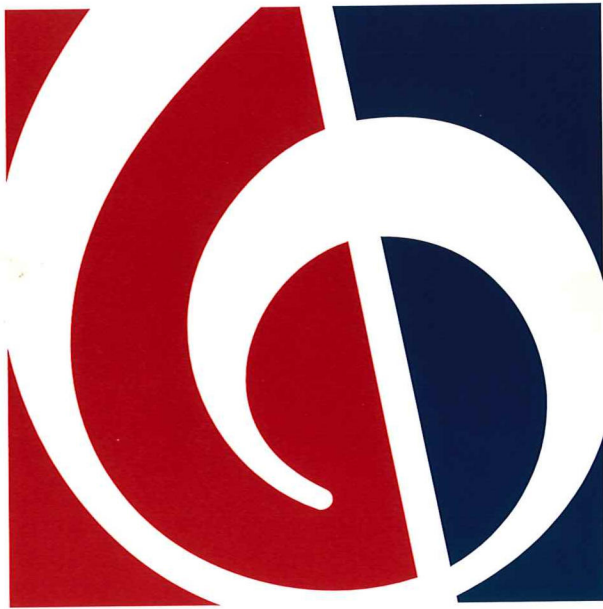


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# FACULTY *of* MUSIC



## 2002-2003

WHERE GREAT MUSIC MEETS GREAT MINDS

Saturday, March 29, 2003  
8 p.m. MacMillan Theatre

University of Toronto  
Faculty of Music  
presents

# Wind Ensemble

Denise Grant, conductor

Edward Gregson  
(b. 1945)

Celebration  
*David Moulton, guest conductor*

Edgard Varèse  
(1883-1965)

Ionisation  
*University of Toronto Percussion Ensemble*

Edgard Varèse

Density 21.5  
*Annick Santschi, flute soloist*

Edgard Varèse

Octandre  
I. Assez lent – Lourd et sauvage  
II. Très vif et nerveaux  
III. Grave – Animé et jubilatoire

Thomas Knox  
(b. 1937)

“...and grace will lead me home.”

- INTERMISSION -

William Schuman  
(1910-1992)

New England Triptych  
I. Be Glad Then, America  
II. When Jesus Wept  
III. Chester

David Gillingham  
(b. 1947)

Concertino for Four Percussion and Wind Ensemble  
*Jamie Drake, Antti Ohenaja, Yente Kerr,  
Steve Sajkowski, soloists*

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# Programme Notes

## Celebration

EDWARD GREGSON

(b.1945)

*Celebration* was commissioned by the Royal Liverpool Philharmonic Society to mark its 150th anniversary. It was first performed by the Royal Liverpool Philharmonic Orchestra, conducted by Libor Pešek at Philharmonic Hall, Liverpool on 21 March 1991, in the presence of H.M. the Queen. The composer writes, "It seemed appropriate to make it a sort of miniature Concerto for Orchestra (albeit without the strings), and despite its beauty I have highlighted each department of the ensemble in turn before bringing them together at the end. It opens with a fanfare (announced by three spatially separated trumpets and tubular bells), essentially exuberant music which plays an important part later on. This leads into the second section, basically scherzo-like but with an expressive central passage. Instruments are introduced in the order: flutes, clarinets, oboes, bassoons. A brief tutti ushers in a simple chorale. The development follows, often highly charged rhythmically, and using material from the first two sections plus a new idea heard on trumpets. The music rises to a climax which moves directly into a reprise of the chorale, in combination with the opening fanfare, to bring the work to a triumphant conclusion."

## Ionisation

EDGARD VARÈSE

(1883-1965)

Edgard Varèse's *Ionisation* was completed on November 13, 1931 in Paris, France. This landmark composition, written for 13 players and 37 percussion instruments (plus two sirens) was the work he was most satisfied with and most proud of, according to his wife, Louise. Varèse himself remarked to his colleague Carlos Salzedo: "Ionisation has turned out well – cryptic, synthesized, powerful and terse. And, for the structure, stunning mechanics."

*Ionisation* is written with "sets" of instruments creating unique sonorities: membranes (various sized drums, with and without snares), metallic (anvils, triangles, cowbells, cymbals, etc.), keyboard (celeste, piano, chimes), wooden (claves, Chinese woodblocks, claves, etc.), rattles and scrapers (tambourine, guiro, maracas, sleigh bells), and air and friction (sirens and lion's roar). All belong to a category of pitch that we hear as high or low, deep or shallow rather than equal-tempered pitch. Timbre, rather than pitch, is the principle element of this work. Each section of *Ionisation* is identified by its own combination of instruments or range of sonorities. Each important change in the substance of the sonority is a change or movement in form. The entrance of the anvils, halfway through the piece, and the first entrance of the piano and chimes, toward the end, are the most striking changes. As in Varèse's other music, dynamics are an integral part of the composition. Varèse achieves relief from the complex rhythmic writing through rhythmic unisons and quiet moments of reprieve throughout the piece.

Varèse felt strongly about this piece because he was really able to pioneer some very new possibilities from the music. He challenges the listener to feel, sometimes viscerally, the development of the piece from the first bar to the last. It is noble, and stands as one of the masterpieces of twentieth-century writing.

## Density 21.5

*Density 21.5*, for solo flute, was written at the request of Georges Barrere for the inauguration of his platinum flute, in January 1936 (21.5 is the density of platinum). Varèse exploits the flute tone-colour in every register and dynamic. He also introduces a novel instrumental effect: percussive clicks midway through the piece which are produced by the player hitting



the keys with her fingers instead of gently depressing them as she normally would.

The solo-instrumental style uses repetition and extreme registers in a slow tempo, reminiscent of the opening oboe solo in *Octandre*. The material is exposed in the first phrase and its extensions. It is then restated, varied, and modified for new pitch levels while secondary segments are expanded in subsequent sections. Characteristics of Varèse's music are present in every phrase: the repeated intervals; phrases restricted to one interval (such as the minor third passage toward the end of the piece); the variation of the dynamic levels and of highs and lows (octave displacement). With *Density 21.5* Varèse uses techniques that contribute to a new musical personality. It is a lyric masterpiece and a work of rare instrumental brilliance.

### **Octandre**

*Octandre* is one of the only works of Varèse to follow a traditional division of movements (although, there is no break between the second and third). The first movement begins and ends with a haunting oboe solo, with much of the material between serving as source motives for the rest of the piece. The second movement begins with a one-note motive in the piccolo with interrupting appoggiaturas. This type of germinal figure is present in much of Varèse's music. Most of the material in the third movement is derived from earlier moments in the piece – the trumpet theme from the first movement, the oboe and bassoon duet from the second movement, and the final brass chorale, with piccolo obbligato, from the second movement. The material is compact, and the music moves from block to block in Varèse's characteristic manner. The final section, marked "jubilatore", does indeed achieve a feeling of jubilation.

**"...and grace will lead me home."**

THOMAS KNOX

(b. 1937)

"...and grace will lead me home." is a subtle setting of the hymn *Amazing Grace*. It was first written for a performance by the United States Marine Band at a memorial service in Oklahoma City for the victims and survivors of the bombing of the Federal Building. A motivic segment of the melody is the catalyst for most of the melodic and harmonic structure of the piece and thereby a unique "new" composition is created. The final moments of the arrangement bring out the strong, beautiful melody of the hymn.

Thomas Knox served as Chief Composer/Arranger for the Marine Band following his early years as a cornetist with the band. He has written and arranged works performed by the Marine Band musicians for White House ceremonies, movies, videos and countless concerts in the United States and abroad.

### **New England Triptych**

WILLIAM SCHUMAN

(1910-1992)

The music of William Billings, an early American composer, provides the basic material for this set. Billings wrote many simple, "fuguing" tunes that were popular with the colonists in New England and he organised singing schools. He has been described as the father of New England music. In 1778 Billings published a volume of singing school tunes called *The Singing Master's Assistant*. The three movements of the *New England Triptych* are based on tunes from this book.

Schuman wrote *New England Triptych* – *Three Pieces after William Billings* for orchestra in 1956. In subsequent years he rewrote the three movements for wind

band, changing and often expanding some of the ideas. The timpani opens the first movement, "Be Glad Then, America," with source material for the two-part chordal counterpoint heard throughout. It is noble and exciting, typical of Billings' music. This movement expresses the joy and faith the early settlers felt for their new country. The second movement, "When Jesus Wept," is one of the truly beautiful works in the wind band repertoire. Originally a round (When Jesus wept, the falling tear in mercy flowed beyond all bound...), Schuman begins and ends this movement with a conversation between the cornet and baritone underscored by the presence of a field drum. It is stark and breathtaking in its simplicity. The third and final movement, "Chester," is a brilliant climax for this set. "Chester" is based on the revolutionary war song, *Let Tyrants Shake*:

*Let tyrants shake their iron rod, - and  
slav'ry clank her galling chains, - We'll  
fear them not; - we trust in God, - New  
England's God for ever reigns.*

*Howe and Burgoyne and Clinton too, -  
With Prescott and Cornwallis join'd, -  
Together plot our overthrow, - In one  
infernal league combin'd.*

*When God inspired us for the fight, -  
Their ranks were broke, their lines were  
forc'd, - Their ships were shatter'd in our  
sight, - Or swiftly driven from our coast.*

*The foe comes on with haughty stride,  
- Our troops advance with martial noise, -  
Their vet'rans flee before our youth, - And  
Gen'ral's yield to beardless boys.*

*What grateful off'ring shall we bring,  
- What shall we render to the Lord? - Lord  
Hallelujahs let us sing, - And praise his  
name on ev'ry chord.*

This tune became a marching anthem for the continental army. Schuman developed and extended his orchestral overture based on this tune and it has become one of the great classics for bands. The hymn tune is introduced first in the woodwinds, and then the brass, before giving way to a more contemporary setting using mid-twentieth century rhythmic and

harmonic devices. The closing section brings back the theme in a more hymn-like setting and finishes dramatically.

William Schuman has written some foundational pieces for wind band, including *George Washington Bridge*. He is the former president of the Juilliard School of Music and in 1962 was named the first president of the Lincoln Center for the Performing Arts.

## **Concertino for Four Percussion and Wind Ensemble**

DAVID GILLINGHAM

(b. 1947)

"I was originally striving for a programmatic title, and the idea was something that comes from the abyss, something that is very dark...from the ocean. I like Debussy's *The Sunken Cathedral* and I always tell my students that this *Concertino* is like something rising out of the water. The opening tune is so dark and mysterious that I envision looking down a black hole of sorts. The two main thematic ideas are originally presented in this opening in the mallet percussion and it becomes transformed into a strong closing theme. Unlike many of my works, the *Concertino* does not suggest a program, but my thinking while writing this piece was of hope rising out of the darkness of an abyss in the ocean and into the daylight above the water."

~ David Gillingham

David Gillingham teaches composition at Central Michigan University where he received the Excellence in Teaching Award in 1990. His primary teachers were Roger Dennis, Jere Hutchinson, James Niblock, and H. Owen Reed. His compositions are performed and recorded extensively by ensembles ranging from young bands to university wind ensembles and professional orchestras.

# Imagine Perfect Resonance.

A chord is struck, but never fades, sustained forever.



Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

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*Music for Angels and Devils:  
The Wind Music of Brant and Chance*

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Tickets: \$12, \$6 seniors and students

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## UNIVERSITY OF TORONTO WIND ENSEMBLE

Denise Grant, *Conductor*

### Flute

Laura Bates  
Sally Caryl  
Rachel Churchill  
Emma Elkinson  
Chloé L'Abbé  
Emma Tessier

### Oboe

Christina Chen  
Lissa Mangano  
Grace Nakamura

### English Horn

Christina Chen

### Clarinet

Deena Gotfrit  
Jasmine Hall  
Sandra Kremer  
Kimberley Parsons  
Julianne Scott  
Robert Tite  
Mai Yoshioka, *E-flat*  
Carli Sussman, *bass*

### Bassoon

Sandy Oh  
Rebecca Sajo

### Saxophone

Mark Laver, *alto*  
Patrick McGraw, *baritone*  
Trent Rescheny, *tenor*  
Rebecca Simpson, *alto*

### Trumpet

Steve Abra  
Ryan Baker  
Ted Clark  
Lori Dyer  
Shauna Garelick  
James Langridge  
Colin Medeiros

### French Horn

Youlian Alexandrov  
Allison Burrill  
Christina Hough  
Julius Shum

### Trombone

Sean DeGroote  
James Mashinter  
David Moulton  
Adam More, *bass*

### Euphonium

Kyla Jemison

### Tuba

Courtney Lambert  
Michael Medeiros

### Percussion

Jamie Drake  
Antti Ohenaja  
Yente Kerr  
Steve Sajkowsky

### Piano

Chris Bagan

### Harp

Megan Fairchild

### Contrabass

Brian Liberty

Fred Perruzza, *Director of  
Operations, MacMillan  
Theatre*

## UNIVERSITY OF TORONTO PERCUSSION ENSEMBLE

Richard Burrows  
Jamie Drake  
Devon Fornelli  
Michael Gambacurta  
Ian Gibson  
Peter Jones  
Yente Kerr

Christa Mercey  
Antti Ohenoja  
Steve Sajkowsky  
Tricia Sautner  
Laura Savage  
Niamh Ni She

# Biographies

**Denise Grant** conducts the Wind Ensemble, coordinates the graduate wind conducting program, and teaches courses in conducting and music education at the University of Toronto, where she has earned a reputation for her innovative programming and sensitive interpretation of a wide variety of works. She earned her Ph.D. at the University of Minnesota where she studied conducting with Craig Kirchhoff.

Dr. Grant was formerly the director of bands at the University of Regina and was an instrumental music teacher with the Halifax (NS) Regional School Board for eight years. Ensembles under her direction regularly performed and won critical acclaim at national and international festivals and venues. She is a strong advocate for music education and her professional activities attest to her dedication to school band programs. Dr. Grant maintains an active schedule as a guest conductor and adjudicator across Canada.

As a saxophonist, Dr. Grant has performed a wide body of music ranging from chamber music to jazz. She is a former member of the Scotia Winds Saxophone Quartet, performing regularly in the Maritimes and garnering praise for their interpretations of diverse works. Currently, she performs with the University of Toronto Faculty Saxophone Quartet.

Dr. Grant has professional affiliations with the College Band Directors National Association, Music Educators National Conference, Canadian Music Educators Association, and the Canadian Band Association (CBA). In addition, she serves as the National Chairperson for Canada to the World Association of Symphonic Bands and Ensembles. She has had articles

published in several journals and is the founding editor of the new national journal for the CBA, *Canadian Winds*.

**David Moulton** is a conducting student pursuing his Master's Degree in Wind Ensemble Conducting at the University of Toronto Faculty of Music. As a student of Denise Grant, David regularly assists in conducting the Concert Band and Wind Ensemble. Last year, he co-conducted the University Brass Band with Cameron Walter, the Associate Dean. This year, he is the conductor of the 10-piece brass ensemble.

David earned his Bachelor of Music Education at the University of Toronto, performing on both the euphonium and trombone. He also completed his Bachelor of Education at the Ontario Institute for Studies in Education.

David has performed with the Toronto Wind Orchestra, Intrada Brass, the Band of the Ceremonial Guard, and the Toronto-based trombone choir Slide-Rule. In addition, he has been a member and soloist with the Canadian Staff Band of the Salvation Army and the University of Toronto Concert Band. Currently, David is the music director of the Mississauga Temple Band.

**Annick Santschi** is from Switzerland. She started playing the flute at the age of 10 and studied at the Conservatoire of La Chaux-de-Fonds in the class of Michel Bellavance, where she obtained a Virtuosity Diploma in 2001. She attended several masterclasses in Canada, England, France and Italy. She is presently finishing a Bachelor of Music in Performance in the class of Patrick Gallois at the University of Toronto Faculty of Music.





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EDWARD JOHNSON BUILDING, 80 QUEEN'S PARK, TORONTO ON M5S 2C5  
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